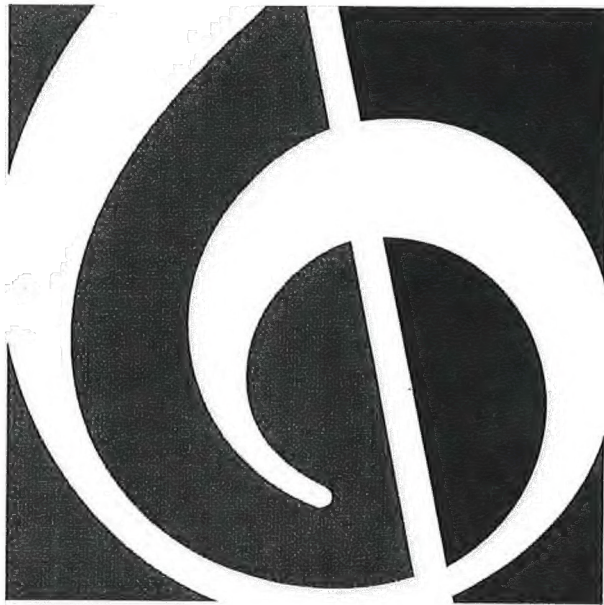


CD 2005-- 6/7

FACULTY *of* MUSIC



2004-2005

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, February 4, 2005
8 pm, MacMillan Theatre

University of Toronto
Faculty of Music
presents

"CELEBRATION OF SLAVIC AND EURASIATIC MUSIC"
University of Toronto Symphonic Band - Jeffrey Reynolds, conductor
The Cornell University Wind Ensemble - Cynthia Johnston Turner, Director

CORNELL UNIVERSITY WIND ENSEMBLE

- | | |
|--|--|
| Country Band March | Charles Ives (1874–1954)
arr. James Sinclair |
| Heroes, Lost and Fallen – A Vietnam Memorial | David R. Gillingham (b. 1947) |
| Prelude, op. 34, no. 14 | Dmitri Shostakovich (1906–1975)
trans. H. Robert Reynolds |
| Timepiece (2000) | Cindy McTee (b. 1953) |
| Slava! | Leonard Bernstein (1918–1996)
trans. Clare Grundman |

*The Cornell University Wind Ensemble Tour has been made possible in
part by a grant from the Cornell Council for the Arts.*

INTERMISSION

UNIVERSITY OF TORONTO SYMPHONY BAND

- | | |
|---|--|
| March and Scherzo,
from the opera "Love for Three Oranges" | Sergei Prokofiev (1891-1953)
arr. Lucien Cailliet |
| The Montagues and Capulets,
From the ballet "Romeo and Juliet" | Sergei Prokofiev
arr. Johan de Mijé |
| March, Opus 99 | Sergei Prokofiev
arr. Paul Yoder |
| The High Castle (Vyšehrad)
From "Má Vlast" | Bedrich Smetana (1824-1884)
trans. Earl Slocum |
| Slavonic Dances, Opus 46
No. 1, No. 2 and No. 8 | Antonin Dvorák (1841-1904)
arr. José Schyns |
| Voice of Asia: Triumphal Procession "Scythia" | Adil Bestybaev (b. 1959) |

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Program Notes

Ives: Country Band March

Country Band March was composed around 1903, four years after Ives' graduation from Yale and five years prior to his lucrative insurance partnership with Julian Myrick. From the "out of tune" introduction to the pandemonium which reigns at the close, the Country Band March is both a clever parody of, and respectful salute to, the realities of performance by an amateur "country" band. Ives believed that music should be about profound emotions, spirituality, and lifting up the soul — even in "inexpert" playing or singing (was he not correct?). Country Band March is music about music. It's about amateurs making music for the sheer love of it. Ives also believed that great profundity can arise in everyday moments and carried that belief into his music. "Everyday" tunes are quoted frequently in this march and carry different meanings for different people and cultures. Listen closely for Arkansas Traveler, Battle Cry of the Republic, British Grenadiers, The Girl I Left Behind, London Bridge, March through Georgia, Massa's in de Cold, Cold Ground, May Day Waltz, and Semper Fidelis. — *Cynthia Johnston Turner*

Gillingham: Heroes, Lost and Fallen — A Vietnam Memorial

Heroes, Lost and Fallen is a tone poem for symphonic band based on the following poem by the composer:

Banish our thoughts
From this grueling war.
Let suffering and Death
Rule no more.

Resolve this conflict
In hearts so sullen
And bring eternal peace
To the heroes, lost and fallen.

A powerful Vietnam War memorial, Gillingham invites the listener to experience the range of emotions surrounding the uncertainties of war and peace. Interspersed motives suggesting trumpet calls and quotations from both the Star-Spangled Banner and the Vietnamese National Anthem pervade the musical depictions of a "march to war" and the world ideal of peace. Just as Copland's Fanfare for the Common Man is as relevant today as it was during WWII, so is Gillingham's provocative statement on the Vietnam War. — *CJT*

Shostakovich: Prelude, op. 34, no. 14

On meeting Dmitri Shostakovich in 1949 in New York, Nicolas Nabokov remarked: "To me he seemed like a trapped man, whose only wish was to be left alone to the peace of his own art and to the tragic destiny to which he, like most of his countrymen, has been forced to resign himself with."

Suffering under the brutal regime of Stalinism in community Russia, Shostakovich produced a remarkable opus of powerful music that speaks to the hero within us all. Originally composed for piano as a set of preludes and fugues, No. 14 has been artfully transcribed for winds by H. Robert Reynolds. — *CJT*

McTee: Timepiece

Much of my recent thinking about music is informed by the writings of Carl Jung who, in the words of Anthony Storr, "felt that the whole energy of mental functioning" sprang from the tension between the oppositions of conscious and unconscious, of thought and feeling, of mind and body, of objectivity and subjectivity. So too have the integration and reconciliation of opposing elements become important aspects of my work: the frequent use of circular patterns,

or *ostinati*, offer both the possibility of suspended time and the opportunity for continuous forward movement; carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion; discipline yields to improvisation; and perhaps most importantly, humor takes its place comfortably along side the grave and earnest.

I wish both to enlighten and to entertain, to communicate wholeness, and above all, to celebrate life! – *Cindy McTee*

Bernstein: Slava!

When Mstislav Rostropovich ("Slava" to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as music director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977, with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington, D. C.

The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombone. Theme two, which prominently features soprano saxophone, is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation from the "coronation scene" of Mussorgsky's *Boris Godunov*, where the chorus sings the Russian word "slava," meaning "glory." In this way, of course, the composer is paying an extra four-measure homage to his friend "Slava" Rostropovich, to whom this overture is fondly dedicated.



The University of Toronto Symphonic Band is proud to present several works by **Sergei Prokofiev** as part of the Prokofiev Festival being held this week, a celebration of the great Russian composer. We begin with two

movements of the **Suite from Love for Three Oranges**. The **March** and **Scherzo** are brilliantly conceived sections of the opera completed in 1921. The suite dates from 1924 and Prokofiev's individual style, called "romantic realism" by some critics, is well exemplified here; sarcasm, dynamism and lyricism all help to convey the absurd situation of a prince who cannot laugh and must be cured. The transcription here is from 1945 by Lucien Cailliet, but as early as 1926 the march was performed by the massed bands of the Red Army garrison in Moscow.

As he had done with **The Love for Three Oranges**, Prokofiev made practical use of the material from theatrical commissions, excerpting two orchestral suites and a set of ten piano pieces from ballet music for **Romeo and Juliet**. This was his first composition after returning to the Soviet Union and both the suite and the ballet are firmly entrenched as masterpieces. The excerpt **The Montagues and the Capulets** is from the second orchestral suite and employs the composer's harmonic piquancy and lyricism to convey the tension, violence and tenderness inherent in the story. The transcription is by the Dutch arranger Johan de Meij. We close with the **March, Opus 99**, written in 1943 when wartime influenced the choice of compositions. This is perhaps the most remarkable of his marches for military band; another is the boisterous sports march *Spartakied*, and there are several from 1937. Opus 99 was later incorporated into the score for the opera *The Story of a Real Man* (1947-8). The present edition is by Paul Yoder.

Bedrich Smetana, regarded as the father of modern Czech national music, composed the symphonic cycle **Má Vlast** (My Fatherland) between 1872 and 1879, as a patriotic manifesto. He conceived it while completing the opera **Libuse** and took the thematic material from the musical ideas of the opera recalling the glorious past of the Czech nation. **Vyšehrad** or The High Castle, refers to the seat of the first Bohemian Princes. We are performing an

excerpt from **Vyšehrad**, the opening and closing sections merging into a patriotic hymn to the glory of the Czech people. The present transcription is by Earl Slocum.

The **Slavonic Dances, Opus 46**, were composed in 1878 and were responsible for **Antonin Dvorák's** recognition outside his native Bohemia. First written as a set for piano duo, the work was an overnight success. The orchestral version appeared at almost the same time and triumphed in concert halls throughout Europe and America. We have prepared Nos. 1, 2 and 8 (Presto, Allegretto scherzando, Presto) transcribed by José Schyns.

Our final selection is not of Slavic origin, rather from the Asian country of Kazakhstan. This energetic march, **Voice of Asia, Triumphant procession "Scythia"**, was composed at the request of the State

Wind Orchestra of Kazakhstan and has become the signature work of this ensemble. **Adil Bestybaev** composed this work as "a celebration of spring with the Eurasiatic Nomads...bowing to fire, sun, water etc in rites of the Tangri and Zarathustra Religions." The national Asiatic wind instrument is called the Carnaj or Carnay, and is a lip reed instrument capable of playing only the second and third notes of the harmonic series. Our trombone section takes over the role of the carnay and the percussion section leads us as we join in what sounds like the Nomads' triumphant sweep across Asia into Europe.

It is our pleasure to welcome the Cornell University Wind Ensemble under the direction of Dr. Cynthia Johnston Turner to the MacMillan Theatre and to share this concert with them.

- Jeffrey Reynolds



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Biographies

Conductor **Cynthia Johnston Turner** is Assistant Professor and Director of Wind Ensembles at Cornell University. She is also a faculty member with the summer Performing Arts Institute at Pennsylvania's Wyoming Seminary, a guest conductor with the Syracuse Society of New Music, and an active festival adjudicator and clinician in both the United States and Canada. She was previously a faculty member at the University of Rochester and conductor of the U of R Wind Symphony, as well as Director of Music at Parkside High School, Dundas, Canada. Earlier in her career she taught middle school beginning instrumental music in Toronto, and choral music in Switzerland. A Canadian, Dr. Johnston Turner completed her Bachelor of Music and Bachelor of Education degrees at Queens University and her Masters in Music Education and Conducting at the University of Victoria. She was nominated for the Canadian Prime Minister's Leadership in Teaching Award, and received the National Leadership in Education Award (Readers Digest Foundation), the Excellence in Education Award (Ontario Secondary School Teachers Federation), and the Marion Drysdale Leadership Among Women Teachers award (OSSTF). At the Eastman School of Music, where she received a D.M.A in wind conducting, Dr. Johnston Turner was the recipient of the Eastman Graduate Teaching Award in conducting. At Cornell, Dr. Johnston Turner is the Director of Wind Ensembles, overseeing the Wind Ensemble, Symphonic Band and CUWinds, a student-governed organization devoted to the promotion and performance of wind music. She has commissioned numerous new works for wind band and continues to actively promote commissions by today's leading composers, often involving collaborations with other art mediums.

Dr. Jeffrey Reynolds brings a breadth of teaching and performing experience to his position at the Faculty of Music. He co-conducts the Symphonic Band and Wind Ensemble, maintains a trumpet studio, coordinates the brass chamber music area, and teaches jazz history and music education courses. He also is the Faculty Advisor for the Advanced Certificate Programme. Dr. Reynolds has been a trumpet performer in a wide variety of styles. He has studied trumpet with Ward Cole, Boyd Hood, Arnold Jacobs and Vincent Cichowicz. He played with the Calgary Philharmonic, the Victoria Symphony, the Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Orchestra. He also performed on many recordings, in shows and chamber music concerts. As a conductor, Jeff Reynolds has directed the Toronto Festive Brass, the Northdale Concert Band, the Scarborough College Concert Band, the York Region Honour Band as well as many high school ensembles. His conducting studies were with Ward Cole, Otto Werner Mueller and Miguel Hart-Montoya. Dr. Reynolds formerly taught at the University of Victoria, Malaspina College and McMaster University. For many years he was the trumpet instructor at the National Music Camp of Canada, also directing brass chamber groups.

Jeff Reynolds is a strong advocate for music education. He regularly contributes articles and reviews to such periodicals as *The Recorder* (Ontario Music Educator's Association) and *Canadian Winds* (Canadian Band Association), appears as a presenter at conferences and workshops, and adjudicates at music festivals across the country.



THE CORNELL UNIVERSITY WIND ENSEMBLE

Cynthia Johnston Turner, conductor

Piccolo

Lindsay Parham

Flute

Jennifer Frohlich

Min Ji Kim

Elsbeth Lo

Alex Tsiatas

Oboe

Margaret Hocter

Abbie Morgan

English Horn

Jason McCuiston

Bassoon

Joanna A. Ain

Andrea Desai

Clarinet

Jenna Bromberg

Kristen Derhaag

Matthew Fontana

Tom Jackson

Jonathan Sierant

Tiffany Yao

Bass Clarinet

Brian Connolly

Alto Saxophone

Emily Looney

Daniel Nelson

Tenor Saxophone

Justin DeWitt

Timothy Vadas

Baritone Saxophone

David Lifson

French Horn

Claire DeBergalis

Audrey Frantz

Lucy Ooi

Trumpet

Hannah Hirschland

David Porter

Alex Swanson

Greg Vesper

William Wright

Trombone

Christine Garvey

Andrew Pollock

Euphonium

Lauren Forconi

Tuba

Daniel Lepage

Kyle Story

Double Bass

Lee Leviter

Piano

Alisa Mo

Percussion

Kirk Kelewae

Peanut Wai-Ping Wong

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Kate Galloway
Antonia Kioulos
Andrew Mighton
Eun Ji Park
Jenny Pigott

Oboe

Candice Barnes
Helena Choi
Christine Hudson

Clarinet

Carrie Andrews (and Eb)
Julia Bisanti
Gabriel Estrin
Tanya Gardecky
Brenda Hsieh
Laura Kay
Alex Martin

Bass Clarinet

Dan Pencer

Bassoon

Sandy Oh
Devin Wesley

Saxophone

Emily Williams (alto)
Kayla Garrett (alto)
James Vaughan (alto)
Jennifer Trueman (alto)
Danielle Noel (tenor)
Vita Carlino (bari)

Trumpet

Jane Genge
Yuri Kanamori
Rachel Malach
Farishteh Panthinaky
Lauren Roszell
Marcel Sekine

Horn

Seana Haley
Nealee Reimer
Courtney Sherk
Kelly Woodley

Trombone

David Beaudoin
Edward Loach
Sarah Milford
Jaci Simpson
Lukas Stephens
John Woomert

Euphonium

Patricia Chung
Kyla Jemison
Jessica La
Stefan Sikorski

Tuba

Donald Burns
Frank Law
Jacky Siu

String Bass

Deirdre Bryant

Harp

Caroline Debono

Piano & Celeste

Marcel Sekine

Percussion

Angela Hsu
Mandy Lau
Kyoko Ogoda
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MacMillan Theatre

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Upcoming concert featuring the University of Toronto Wind Ensemble

Saturday, February 5, 2005

8 pm. MacMillan Theatre

Dream Music - Works by Timothy Mahr, Joseph Horowitz,
James Grant Code, and David Maslanka

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